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W O R L D

DEC. 1943—FEB. 1944

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AMATEUR CINE

W O R L D

Incorporating "Miniature Camera World"

WINTER
DECEMBER, 1943—FEBRUARY, 1944
VOL. II. No. 1
(Old Series, Vol. IX, No. 10)

THE ONLY JOURNAL SOLELY DEVOTED TO SUBSTANDARD CINEMATOGRAPHY

AMATEUR CINE WORLD is published quarterly
from Link House, 24, Store St., London, W.C.1.

SUBSCRIPTION RATE:
2/10 post paid (four issues).

GORDON S. MALTHOUSE, Editor

Your Ideal Cine Camera?

DENIED the opportunity of making films, either because of the shortage of film stock (the position now, by the way, becoming a little easier), or because in the sterner tasks we had to do there was no provision for cine cameras, many of the more ardent among us, who simply had to think and talk cine, even though we could no longer practise it, retreated into the dream world of the past.

We had to be content to re-live in memory the happy times spent making our holiday films, the companionable nights at the club. The scheme of things rarely embraced any clear picture of the future. We lived too much in the present.

Even so, we were occasionally able to snatch a few hours from that exacting present to give the dream substance. 48-hour or 7-day leaves became an exciting prospect when they made possible the re-opening of the home cinema. Yes, and even service overseas could not defeat the real enthusiast—could not part him from participation in his hobby—sometimes an active participation.

We have received many letters from readers in all theatres of war showing plainly enough that they are as keen as ever on movie-making. One of the more recent, from a reader serving with the M.E.F.—L/Cpl. F. H. Matthews—makes particularly heartening reading, for he is actually making his own films on 8mm. in his spare time.

One, made when he was in the Western Desert, shows how the average soldier spends his leisure hours: another features a Bedouin village in an oasis. Then come scenes of world-famous places, followed by a film of Arab agriculture and industry. Altogether he has exposed 950 feet of film and, as all of it has been processed, he is able to say that the results are "pretty good."

We were happy to be able to put our correspondent in touch with another reader with the M.E.F. who also is "keenness personified"; we have been exchanging most

interesting letters." One can imagine that thoughts of the future, as well as of the past and present, are crystallised in those letters. There will be much eager discussion of the new apparatus that will make its appearance after the war.

Until a year ago it was not easy to visualise that future from the meagre hints thrown out from time to time—hints that could be given only a brief passing reference in A.C.W., for the time was not then ripe to fill in the details. The picture now has changed. News of the impending developments in design of apparatus and materials reaches even to the distant theatres of war.

Our correspondent enables us to quote him as one example of this important fact, for he writes: "From what I hear, we are to be treated to all sorts of new cameras, projectors, film stock and apparatus after the war—even 8mm. sound. This last is very interesting to me, but surely it is not S.O.F. Still, a lot of us thought that 9.5mm. sound was not practicable." He will be able to see a photograph in this issue, sent by a reader in New York, of a strip of 8mm. sound on film. And in the symposium overleaf of the promising framework of the shape of things to come is much that will intrigue him and thousands of kindred spirits.

He and you can mould that shape to your own liking by making your wants known now, for not all of the new apparatus to be made available after the war has left the experimental stage. What do you look for in the ideal camera, projector, film stock or accessory? You, the prospective user, are the final arbiter, for the time is approaching when the customer will again always be right. Tell us then, of your requirements. You need not be technically-minded to prepare the specification of the particular piece of apparatus your own experience has shown to be desirable or necessary. If the demand is shown to exist, and it can be supplied, it will be supplied.

THE SPRING ISSUE OF 'AMATEUR CINE WORLD' WILL BE ON SALE MARCH 1

Post War Amateur

Era of the Automatic Cameraman

SENSATIONAL post war developments in apparatus and materials are hoped for by two types of movie-maker ; the thoughtful worker who requires fuller scope and the careless operator who desires preservation against his own bungling methods.

The former demands a viewfinder showing the actual image at the camera gate, as is the practice with 35mm. equipment. Apart from this and the cost level, he is well satisfied, though a printer for sound film printing will become essential. The latter demands the moon and will assuredly get some of the way, but at what expense ! Each fool-proofing "refinement" cuts out some adaptability of the camera and makes it less useful in the hands of the experienced operator.

We shall have exposure meter coupled to set the lens stop automatically ; completely automatic loading ; focussing coupled with viewfinder coupled with rangefinder ; perhaps, eventually, an automatic cameraman supplied with every camera. It will be quite impossible to alter the focussing or brightness of a shot, or to remove the film for double exposures ; every shot, wherever and however taken, will be just horribly perfect for centring and focus and exposure and glorious colour, and films will get less and less interesting thereby.

The average cinematographer will continue to make films of good and interesting quality with his present apparatus for years after the war, and only asks for a good panchromatic emulsion and a good colour film with reliable processing at a moderate price. He will, however, soon demand a talkie projector, and undoubtedly future projector design must cater for 24 f.p.s. as well as 16, and have provision for adding a sound head, as and when required.

From this will come the urge to add sound to his own films ; post-recording by disc or S.O.F. are already available but costly, so he hopes for recording on ribbon-film which may later be cut to suit the camera-film and the two printed together at a not excessive cost—perhaps on a printer at home, as mentioned above. This applies to all gauges ; 8mm. S.O.F. has already appeared in America, though its slow projection speed demands an ultra-narrow scanning slit.

Gramophones utilising photoelectric cells and S.O.F. are a coming certainty, dispensing with clumsy discs and crude record-changing gear, and will be invaluable for film accom-

Amateurs Look Ahead Apparatus, Materials

The post-war plans of the cine manufacturers embrace a number of remarkable developments. Some of the forthcoming innovations are known to be faits accomplis, awaiting only the favourable moment for their introduction. In some cases, advances in certain directions are a reasonable expectation, if nothing more. In this symposium reasonable expectation, clearly distinguished from wishful thinking, is given full rein. Six popular contributors to A.C.W. describe

paniment as well as for direct synchronization, as it will be an easy matter to couple the projector to the drive of the sound reproducer: and, in addition, sound recorded on ribbon film can be cut and joined at will.

Future for Mechanically Recorded Sound²

TO my way of thinking when conditions return to normal, amateurs will need sound; not because they really want it, but because they will be forced into it, just as the professionals were when the "talkie bombshell" broke over the world. Cinema audiences expect sound in the theatre and have learned to expect it from the substandard show in camp and village hall. Without sound, the home movie show will be at a serious disadvantage.

Stereoscopy is a long way off and unnecessary as yet ; we have several successful colour processes ; and sound, too, from the professional film. But the amateur film maker is, as yet, poorly catered for in the matter of adding sound to his own films. Photographic sound-on-film appears to me to be too complicated and too expensive for amateur production, and synchronised, post-recorded sound-on-disc suffers from many disadvantages.

I see a future in mechanically recorded sound, either cut as a "hill and dale" track in the edge of the film as is, I believe, used in Russia to-day, or, owing to the restricted length available, cut in a similar way on the edge of a strip of cheap material, such as Cellophane, run at a speed two or three times that of the film in an auxiliary, synchronised "projector."

In this way, we should preserve the economical rate of 16 frames per second for

Cinematography

to Big Developments in and Technique

both what they hope to find and what they reasonably expect to find on the post-war cine market. The 'key' to the writers is given on page 8. Do you agree with their forecasts? And what sort of refinement in camera, projector and film stock do you look for? Write and let us know, for now, as never before, is the time to influence the manufacturer to produce just the apparatus that you have always wanted.

the more expensive visual image and possess good quality sound from the strip record alongside. The apparatus would be fairly simple and the record could be cut and reproduced by a single reversible "pick-up."

The record could be made at the time of "shooting" the film, or post recorded, a musical background fed in or introduced by re-recording. In this way, the sound could be edited and matched into the film picture with all the flexibility of sound-on-film. The system would suffer none of the disadvantages of sound-on-disc, and would be cheap and simple in comparison with the admittedly superior photographic sound-on-film.

Projectors on the Unit System³

TO overcome to a degree the fact that the average amateur cine enthusiast's pocket book fails to keep pace with his ideas as to what constitutes a satisfactory projector, I wish to see produced a projector built on the principle of unit construction.

Under such a system, a user could purchase an inexpensive machine adequate for his anticipated needs. Then as the scope of his ideas widens, he can keep pace with them by changing sections of the machine for ones of better construction or design. The exchanges are made part by part, and finally—if the current trend is any indication—the necessary parts are added to convert the machine to sound.

Then, perhaps, he finds that his projector can be of service to the community—as so many owners of sound projectors have now discovered—and he starts to give shows to quite large audiences. This calls for an amplifier with larger output, so the small amplifier and speaker are exchanged for

larger ones. Perhaps the lamp is of but medium wattage; the lamphouse may be replaced with one taking a larger lamp, and fitted with condenser system and blower motor to suit it. Later on, as new inventions or ideas call for a re-designed part of the machine, the improved section could be added as a unit to the existing projector.

As sub-standard film is now being "taken seriously," it becomes increasingly apparent that numbers of users desire results of real quality, and to obtain it would welcome the possibility of adding improved units to existing apparatus, though usually costs would rule against the purchase of a complete new machine with the same improvements.

Designers are starting from scratch in a new field, and thus have every chance. Post war methods of construction, and availability of skilled engineering capacity, can give us a new era in the world of sub-standard projectors.

S.O.D.—and Double System S.O.F. Cameras⁴

THE tremendous interest now being shown in sound projection and conversion is bound to create a desire for S.O.F. recording as soon as film stock becomes available again. It must be stressed, however, that sound conversion and projection are child's play compared with S.O.F. recording and the production of a fully fledged sound film.

Consequently, I expect the continued use of S.O.D., especially as I anticipate efficient inexpensive disc recorders on the home market. S.O.D., too, is an excellent primer for S.O.F. and, of course, is also complementary to it.

For the advanced amateur, society, and semi-professional, I should like to see a double system S.O.F. camera. So far, S.O.F. cameras have recorded the sound on the same film as the picture, but the spacing between the sound and the associated picture prevents proper editing, except by reprinting, which at once defeats the initial advantages of simplicity and economy.

The double system camera has a second compartment holding cheap positive film and an optical system. The synchronising drive is direct. Editing is completely flexible. Projection of the two films is easy since most projectors, fitted with extra reels, will or can be made to cope with one film (colour?) through the picture gate and the other film through the sound gate. If the film merited it, a "married" copy could be made for little more than the cost of the extra film.

For the ordinary amateur's experiments, I should like to see a camera attachment consisting of a sound-proof box containing

the second film, optical system, electric motor drive, etc., with space for a silent camera above, which would be driven and synchronised from the motor below. A microphone and small amplifier would complete the outfit.

Improvements in Film Stock⁵

FIRST will come a revolution in design of cameras, projectors and accessories. Light metals, plastics, small size valves, experience of use of the equipment in the services, new applications and requirements, all these will have profound effect on design.

Prices will become lower with new production methods, Cellophane may partly replace cellulose acetate as a picture base, easier and more rapid projector loading will be evolved, and home cine projection of sound films will begin to take something of the present status of the gramophone record.

16mm. will move up into the professional class, and more complex camera mechanism will become available, coupled with a higher standard of negative and positive film processing. It is hoped that several patterns of 16mm. optical trick printers may emerge, and the use of dye-coupled monochrome film stock would at once create a higher standard of definition and the ability to show large pictures from 16mm. 16mm. news theatres may become a common object of the village landscape.

8mm. and 9.5mm., more particularly the former, will be regarded as the truly personal sizes of film.

Sound-film taking apparatus and stereoscopic cinematography will still remain in the hands of the relative few, and experimentation in these fields may be the future backbone of the hobby. Devices to marry separate film strip to existing silent films will probably be popular, assisted by the important work that has already been done in recording sound on sub-standard film at 16 frames per second.

Colour film will forge ahead, and the worker will be able to take his pick among a number of systems, some offering the poss-

ibility of home processing and trick printing work.

Auxiliary Film-Path for every S.O.F. Projector⁶

AMONG what I consider my more "reasonable" expectations a few stand out:—

Provision for the use of an auxiliary film-path as a standard part of every sound-projector design, so as to allow the use of a separate sound-track film. This would permit the amateur to make and edit his own sound-films with comparative freedom and reasonable outlay, eliminating the stock-consuming and quality-reducing process of combination-printing. (An equivalent apparatus, in the form of an attachment for a well-known projector has, of course, already made its appearance.)

Again, if the layman may make the suggestion, it is possible that some system of "pooling" by manufacturers, similar to that existing in the radio world, might lead to a desirable improvement in the design of the average sound-projector.

Colour possibilities are already well realised, but only with increasing specialisation. I, for one, sincerely hope that there will be material for the amateur who delights in processing his own films, coaxing them, by control of contrast and colour-balance, to give the results he wants.

General advances, such as the use of high-intensity discharge lamps for sub-standard projection, with their cool and economical running, will come as a matter of course. So, too, will finer-grain or dye-image films, more durable non-flam bases, and even first-class recording on all library films!

Stereo-cine as a technical probability is exciting, but I feel that it would not greatly add to the value of amateur film, whatever its effects on the commercial cinema. Already there is a tendency for the atmosphere of the home cinema to be surcharged with "machinery," often to the detriment of the illusion. Perhaps, as in the other arts, it is better to leave something to the imagination.

Were Your Guesses Correct?

No. 1. "Era of the Automatic Cameraman," is by D. Collins, author of a number of practical how-to-do-it articles.

No. 2. G. A. Gauld, author of the popular "Do It Yourself" series.

Philip Jenkins (No. 3) and D. A. Roe (No. 4),

well-known cine technicians, are members of the "Tracking It Down" panel of experts.

No. 5. George H. Sewell, pioneer of sub-standard, is the author of many books and hundreds of articles on cine, and has also broadcast on it.

C. Leslie Thomson (No. 6), as Secretary of T.I.D., has made a notable contribution to the popularizing of home talks.



The Cosmopolitan and the Champagne.

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C h a m p a g n e

A CRITICAL COMMENTARY BY H. A. V. BULLEID
FAMOUS LIBRARY FILMS No. 21

Production .. British International Pictures, Boreham Wood, 1928.
Trade Review .. August 9th, 1928.
English Release .. August 5th, 1929.
Distributed by .. Wardour.
Length .. 8,038 feet.
Directed by .. Alfred Hitchcock.
Scenario by .. Alma Reville.
Photography by .. Jack Cox
Asst. Cameraman .. Percy Coe.

The Players—in order of appearance.
The Cosmopolitan .. Ferdinand von Alten.
The Champagne King's Daughter .. Betty Balfour.
The Boy .. Jean Bradin.
The Champagne King .. Gordon Harker

Sub-standard availability :—

Two SB reels, 9.5mm., equal to about 1,650 feet of 35mm.

"CHAMPAGNE" is interesting (and entertaining) on account of its director, its players, and its period. . . 1928 had seen the revival of the English Cinema, and prominent among the responsible technicians and artists was Alfred Hitchcock, who crashed the industry as a title-writer and, via scenario writing, came to direct his first film, *The Pleasure Garden* (Virginia Valli, John Stuart, Miles Mander) in 1926. His second, *The Lodger*, caught the public fancy with its sinister theme and dramatic opening, and was, besides, good cinema.

Champagne was his seventh film and contains many typical touches, including illustrations of his keenness for appropriate mixes, shot counterpoint, and comedy asides. One also recalls his first talkie, *Blackmail*, which brought great prestige to the English

Cinema, *The 39 Steps*, *The Lady Vanishes*, *Rebecca*, and the technically luscious *Shadow of a Doubt*, in which once again we have the Hitchcock speciality of a central sinister theme, filled out with impeccably-chosen detail and played by excellently-drawn characters, developing to a taut situation with crisp climax, as in *Saboteur* and *The Lady Vanishes*.

Betty Balfour was the famous British star of the 1928 period; *Squibs* and *The Vagabond Queen* are especially connected with her name. Gordon Harker appeared in *The Ring*, *The Ringer*, *Rome Express*, *Boys Will Be Boys*, as well as numerous later and current stage and screen characterizations, all conspicuously successful.

One is able to draw as much enjoyment from Hitchcock mannerisms as from Langishness. In *Shadow of a Doubt*, for instance, there is exquisite perfection in the handling of the dramatic moment when the murderer, freed from suspense by the news of his supposed death, suddenly realizes that he has admitted his guilt to the girl. . . This is fully covered in two shots:

- (a) (low angle) he runs lightly upstairs, stops suddenly; his broad shoulders stiffen; he looks slowly round and down at . . .
- (b) (remotely, from high angle) . . . the girl standing dead still beyond the doorway.

Recall, again, the receding tracking long shot of Teresa Wright alone in the dim library with long dark shadow, when she has discovered the man's guilt: a perfect example of the purely dramatic function of the camera and correct use of the "zoom" lens.

There is also the notable use of the Merry Widow waltz motif, possibly derived from

Lang's arrangement of Peter Lorre's whistling in *M* : and the intoning voice of the minister (off) against the scanty love climax, all pure Hitchcock, as unforgettable as, the chilling scream of the falling man in *Saboteur* and the shriek of the engine as the word, FROY, disappeared from the carriage window in *The Lady Vanishes*.

The discovery of numerous similar gems in each new Hitchcock film is one of the major delights in current film-going, and is perhaps the best example of how the amateur cinematographer's knowledge enables him to derive increased enjoyment from his film fare.

Champagne made no especial hit with "The Bioscope," which remarked:—

Comment : There is very little in the story, either for the producer or the star to make capital out of, but the result is a bright entertainment and, perhaps fortunately for its success, the volatile Betty is very rarely off the screen. . .

Production : The mounting is efficient in every way and the photography excellent.

The photography and sets and decor certainly were up to the very best contemporary level. The ship exteriors were shot at Southampton on board the *Berengaria*. There was a general slickness and production value in excess of the usual British film of the period ; but this cannot be properly gauged from the available version which is but a quarter of the original and is badly unbalanced both in interest (the first reel is far superior to the second) and in characterisation.

Wholesale cutting, done only with an eye to preserving the continuity of the narrative, has made a hectic rush of the introductions and removed much interesting detail, besides leaving the ending obscure and making some incidents too brief to be readily understood at first showing—for example, the affair of the dropped roll in reel 2.

Contemporary releases included *The Patriot* (by Lubitsch, with Emil Jannings, Paramount) ; *Tartuffe* (by F. W. Murnau, with Emil Jannings, UFA) ; *Laugh, Clown, Laugh* (by Herbert Brenon, with Lon Chaney and Loretta Young (her first film)) ; *The Crowd* (by King Vidor) ; and the early talkies, *Showboat* (Laura La Plante and Joseph Schildkraut) and *Coquette* (Mary Pickford).

The ingenious and apt opening shot is memorable : the camera sees through the eyes of a man drinking champagne ; and as the precious liquid trickles down our throat we discern, through the bottom of the glass, a cabaret turn . . . Cut to C.S. of the drinker (still No. 1), the typical "Cosmopolitan" . . . He lowers the glass. . . Cut to continuation of the first shot, the glass lowered, he observes the end of the dance : then M.S. gives an

objective view of his bored detachment.

In L.S. people on the stair leading to the restaurant talk excitedly, hurry away : diners get up, follow : even the *Cosmopolitan* gets to his feet, a stationary figure in a frame filled with movement.

An exterior L.S. now discloses that we are on board ship : the captain directs the lowering of a boat : passengers line the decks : the boat pulls away . . . up to a seaplane. . . In the door appears the cheerful Betty. . . She retreats and hands out multi-labelled suitcases. This is a good gag, well "in character." The seaplane wobbles realistically, but the general effect, including the night sky and the shot of Betty in boat, with spray driving past, is phoney and reeks of the studio. This has always been a Hitchcock weakness ; one recalls the back of the tank in the shipwreck scenes of *Jamaica Inn* ; the toys in *Number 17* (trains and Green Line buses) ; and the queer unreality of the first shot in *The Lady Vanishes*.

The boat comes alongside : passengers gape down from the rails at Betty, and Betty smiles back, and "fixes" her hair. She climbs aboard—a face watching intently from a porthole enhances this shot—and faces a mob of passengers, into which pushes Jean (still No. 2), clearly the boy-friend. Finger to lip, she enjoins silence (still No. 3). Excellently, her face is blackened except where goggles covered it. Jean retreats. The *Cosmopolitan* watches it all with a quiet smile (sneer?). The young officer who helped her in asks ; "Flying the Atlantic?" she replies "Oh dear no—I just wanted to catch this boat." (Collapse of Y.O.)

Close-up of the New York "Daily News" shows headlines devoted to the incident : WALL STREET MAGNATE AGAIN DEFIED BY HEADSTRONG HEIRESS DAUGHTER. . . Gives Him The Air and Makes Freak Flight to Join Lover in Atlantic Liner. In C.M.S., thoroughly narked, the Champagne King flings down the paper and puffs fiercely at his cigar (still No. 4).

On board ship, Betty proves a considerable attraction, as the *Cosmopolitan* smilingly observes to a thwarted male : then, wittily, a title *Cupid at the prow, but Neptune at the helm*, is followed by a L.S. of the restaurant, empty except for waiting waiters and the *Cosmopolitan*, and rolling under the influence of the same heavy sea that has taken such toll of would-be diners.

The waiters sway in synchrony with the ship, or rather the camera, and Hitch and Jack Cox must have been pleased with the really excellent result. Betty then rolls (and pitches) in : and, with easily-understood gestures in the full long-shot, the *Cosmopolitan* invites himself to her table.

In M.S. Jean approaches : his eyes narrow as he sees them, but he goes woozy all through as he also sees a stuffed pig's head (devilishly well selected for swaying, tracking detail shot) among the food, and he beats a hasty retreat up the swaying stairs.

A page delivers a cablegram to each of the diners : Betty's is from her father, and is terse . . . DOES LIFE MEAN NOTHING TO YOU THAT YOU RISK IT FOR THAT CAKE HOUND YOUR BOULEVARD SHEIK IS ONLY AFTER, MY BANK ROLL—FATHER. Betty unimpressed. Cosmo is quizzical : we are not shown his cable. Slow fade-out.

Betty lurches into Jean's cabin to show him the cable : he looks dizzily up from bed and sees treble—excellently done, three smiling, lurching Bettys (still No. 5). The cable cures his sea-sickness but adds to his irritation, which is fanned to flame when Betty says : "I've arranged for the captain to marry us." He gets up, complains about their money and manners, and Betty flounces from the cabin, but the effect is spoiled by the rolling of the ship necessitating two attempts at opening the door.

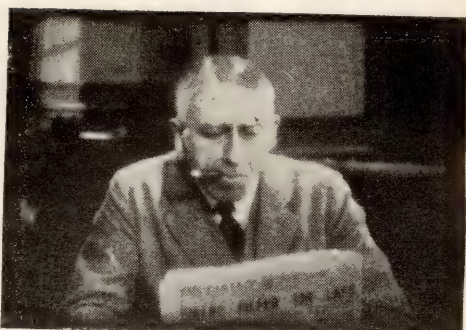
Hitchcock has handled this sequence admirably : with four titles and no inherent action, it presented a problem that was admirably solved by the arrangement, the choice of camera-angles, and the happy concluding "business" with the door, excellently executed by Betty Balfour—no easy task on a rock-steady set !

After a title explaining that the quarrel is still on, with Betty in Paris having a good time—

- (a) M.S. Betty appears through a door from among a mob of dancers, smiles, dashes up and plants a kiss on the camera.
- (b) F.C.S. Her father concludes his end of the kiss : TRACK back to C.S. : he looks solemnly at her.

The idea of the kiss is well conveyed, but the shots suffer a technical fault that should have been remedied, in that the focus is disconcertingly lost at one point during each shot. The Champagne King takes his daughter into a private room, and informs her they have lost all their money. Her reaction is brilliantly shown in one big close-up of her face with eyes shut, on which is faded in and out a superimposed mid shot pan of the room, similar to the famous shot in the café in *Vaudeville*, and as effective.

A table-cloth fills the screen, and is lowered to reveal Betty preparing a meal in their now humble room. She catches her hand under the tray. Her father sits down, looks askance at a bottle of wine she has laid in, and starts on the impossible meal. The action here is uninspired (could inspiration save the threadbare situation?) and



"WALL STREET MAGNATE AGAIN DEFIED . . ."
Gordon Harker in "Champagne."



"What do you call that one?"
"A Maiden's Prayer."
. . . Betty Balfour in "Champagne."



Reluctant heiress after sea-plane dash to join liner.

worsened by a lot of hearty talk from Daddy, which is particularly irritating in a silent film. He "doesn't feel hungry," goes away : Betty fed-up : C.S. : his plate with uninteresting scrap, MIX TO the remains of a good plateful ; and, in a smart restaurant, he pushes it away . . . and the head waiter assists him in choosing something to follow. . .

Betty, covered in flour, is pastry-making

when Jean bursts in: with a glad cry they embrace. In the C.M.S. of the embrace, Jean's eyes rove round the room, then comes a mixed pan and tilt shot as the camera shows his line of vision. One notices again how good is the set, with typically French lattice-shaped wood hat pegs on the wall, and with plausible view through the window: the same may be said of the restaurant scenes, houses seen through windows being properly Parisian in appearance!

Jean says quite the wrong thing . . . "Now I've found you I'm going to take you out of this wretched place."—and starts up a new quarrel based on Betty's pride. The contrasted shots of the mounting row are well arranged and not without humour. Betty haughtily declares she'll get a job. Jean replies: "You'll make a mess of it as you do everything you lay your hands on."—then turns and walks out, and we are pleased to note two large white hand-marks on his shoulders, left by some pastry-making girl. . .

Betty spots an advert. for girls with perfect teeth to boost "Minto Tooth Paste". . . We next see her in what is obviously a casting agency, where the boss asks, with a large



The Boy.

gesture, "What brought you in here?" Betty is extremely indignant at the fellow's attitude, but manages to reply "Teeth!" Then. . .

- (a) C.M.S. Boss retorts, with renewed gesture.
- (b) TITLE "We are only interested in legs here."
- (c) C.M.S. (as a.) he says, and sits back.
- (d) C.S. Betty explains:
- (e) TITLE "I must have come in the wrong door—but it's all the same to me if you can give me a job."
- (f) C.S. Sinister-looking bloke leaning against door.
- (g) M.S. The same; shot includes Betty talking to Boss (off).
- (h) L.S. Bloke moves up to boss, whispers; Betty walks away but boss hastily recalls her, says:
- (i) TITLE "I'm interested in a cabaret—I can place you there."

- (j) C.S. Betty reflectively feels the shape of her nose, blinks, smiles.
- (k) C.M.S. Boss dictates to secretary.
- (l) C.S. Handwriting in shorthand on pad . . . MIX TO. . .
- (m) C.S. letter being typed. . .
- (n) C.S. Betty's hand takes envelope from secretary.

The boss scores well in his small part, and the camera-angle of (a) is just right—looking slightly down, as from Betty's eye. Betty's close-ups (d) and (j) are lit "all-over" and sparkle; the bit of business in (j) is good from fan-appeal angle.

Shot (f) focusses attention on a typical Hitchcock minor character who was just noticed in the establishing long shots: and in (g) he swings his foot in a characteristic mannerism. We gather he has spotted the publicity angle of *Champagne King's Daughter Now In Cabaret*, hence the boss's change of mind. (j) of course covers the time interval of secretary going up to boss. (m) is irritating in that what is being typed cannot be read properly, and (n) is infuriating in its measured slowness; Betty's hand pauses, takes letter, slowly withdraws: this smacks of "giving 'em time to understand" and is as bad art as any laboured explanation such as one finds in inferior detective-mystery films.

The whole sequence has been pruned, including the last shot, and we are dismayed to note the beginning of a further mix from shot (n) which is cut short by an abrupt cutting to blank film; then fade-in of L.S. Betty hands over the letter to head waiter in restaurant just as he is in the middle of fixing her up with a table for dinner, a neat touch. In C.M.S. his expression changes, and he looks her over. . . Cut-in shots of cloak-room indicate start of evening rush. Then, very nicely,

- (a) L.S. General view in kitchens, chef at work, waiters carrying out trays in background.
- (b) C.S. (detail) Chef's hands bundle rolls into basket; one drops on floor, waiter's hand recovers it, dusts it carelessly against his jacket, puts it back. . . MIX TO. . .
- (c) C.S. (detail) waiter takes roll from basket with tongs and carefully places it on diner's plate.
- (d) L.S. The band strikes up.
- (e) F.L.S. (high angle) several couples dancing in the space between tables; waiters moving to and fro.
- (f) M.S. at bar, cocktail-shaker at work. . .
- (g) C.S. Betty's eyes follow the shaking. . .
- (h) C.M.S. Cocktail poured out; shaker looks up. . .
- (i) C.S. (as g.) Betty asks (still No. 6)
- (j) TITLE "What do you call that one?"
- (k) C.M.S. (as h.) he replies
- (l) TITLE "A maiden's prayer"
- (m) C.S. (pan) It gets taken away on a tray. . .

This little sequence admirably crystalizes the atmosphere of the restaurant, and the shots are excellent in choice, content, and photography. The roll gag is delightful;

the careful handling in (c), contrasting with the crude wiping in (b), has the added perfection that in each case the action occurs in exactly the same point in the frame. (e) is a grand shot, specially for the 1928 period.

(f) has a really good background of extras, well grouped and looking as though they belonged. (g) has a good directorial touch in that Betty's eyes follow the hectic shaking. The question-and-answer may be uncine-matic, but they are particularly apt, since the cocktail is next seen to reach up at the hand of our ship-board friend, the Cosmo-politan.

We see him in an excellent tracking shot, approaching in-between dancers to his lone table; in startled C.M.S. Betty has seen him, and in contrasted C.M.S., maiden's prayer in hand, he smiles at her. They join, she with basket of flowers—at work. . . . M.S. of packed dancers mixes to a tight mob of sheep and back to dancers (in 1928 this gag had not yet scored its century) and Betty and Cosmo are now seated together; he says earnestly "Don't you realize that anything could happen to a girl like you in a place like this?"

A sinister close-up shows his eyes staring over the rim of a champagne-glass: she looks startled, but we now cut to L.S., Jean enters. Betty sees him, waves. He comes up. Cosmo greets him cordially, but is cut dead. He sits beside Betty. (The film tottered at the last quoted title, but in this sequence it crashes completely: over-pruning has sunk the ship by destroying character motives and failing to establish the relationships essential to the proper denouement of the story. However, we have had a good reel and a half, so may perhaps be thankful.)

Cosmo writes a note: *Always your good friend if you are in need*, and gets up and goes. Jean is startled, Betty explains she works there; cut-in L.S. of another flower-girl



Betty, bawled while attempting to overtake boy-friend.

suffering the attentions of a gentleman with a beard; C.S. Jean dismayed (over-acted): C.S. Betty laughs, puts over a bit of jazz stuff (she got rhythm), but Jean seizes her wrists, new argument starts, he goes—dramatically done by suggestion in a shot showing Betty's reaction: she pushes frantically after him through the dancers, but is intercepted (still No. 7) by the head waiter; and he walks out through the swing doors. . . . Fade-out.

Fade-in, he returns with the Champagne King, in a curiously ill-composed shot that shows mainly blank wall. Exaggeratedly, in M.S. as the two approach, Betty prances smoking, giggling, and jazzing with a colleague down a flight of stairs. The men are Not Amused, and approach grimly: in L.S. they come up, the effect being ruined by a wall-lamp appearing to be resting on Betty's head, an unhappy error of camera-angle.

Daddy tells her off, then explains the hoax by handing her a newspaper cutting *Daring Daughter to be Taught Lesson She'll Never Forget, Millionaire Declares*. Furious, she tells them what she thinks (an excellent angle this time, the men framing the shot) and flings off upstairs.

Via a mix from the Cosmopolitan's note to his card and door-bell, Betty calls to find him almost off to America, which is Too Marvellous: by yet another abrupt cut they walk up the gangway and . . . MIX . . . enter a double stateroom. The lighting is incredibly bad, with shadows over the floor and complete lack of contrast or depth. Cosmo goes out: Betty tries the door and finds it locked: tears a bar from a towel-rail: the door opens, man enters, she belabours him—it's Jean!

Explanations, kisses, then he hides in bathroom: door stealthily opens again, Cosmo enters, Betty fakes a smile, but then Daddy follows him in, Betty is astonished: Cosmo is introduced as an old friend, and

(Continued on page 34)



Three fiancées: strange vision of sea-sick young man.



Secretary: C. LESLIE THOMSON, B.Sc.

Secretary's Report

AN alarmingly high proportion of our correspondence is from amateurs who complain that they are unable to "get results" from their conversions. The symptoms range from complete silence to too much noise, but not enough sound. In nearly all cases we find that the failure is due to a lack of understanding of the principles of sound-on-film, very often complicated by too high expectations of various devices and components supplied by well-meaning firms and dealers. As one such reader observed, after he had begun to realise the true state of affairs:—" . . . the trouble is that it all seemed so simple and straightforward." This misleading impression seems to be fairly widespread.

This T.I.D. is therefore devoted to some basic theoretical considerations, stated in as candid a manner as possible. These are intended primarily for the less experienced amateur, but we suspect that quite a few more advanced workers have overlooked some items.

In the next issue we intend to give constructional details of a fluid-flywheel, as well as some particulars of its associated mechanism. Quite soon after publication of the present issue we hope to have a report of the dual-gauge soundhead shown in the accompanying photographs. It has some distinctly unorthodox features, with a totally automatic mechanism. The change from one gauge to the other is effected by a single lateral movement of the head. There are no loose parts, and both gauges pass through the head in a simple, non-twisted path. Rotating-drum scanning is used, and although devoid of any fancy trimmings the head has given reliable service for many months, with sound-quality of a high order. It is not an "easy" head to construct, although well within the capabilities of the amateur engineer with a lathe. (Incidentally, although shown fitted to a 200B Plus, this projector would not be recommended as a suitable basis for a "serious" conversion—excellent as it is for its intended purpose. The head was undertaken purely experimentally, and

should be particularly interesting in its application to a heavier machine.) This report will be available on loan, in the form of a "T.I.D. Note."

Three other Notes are specially recommended to the serious worker. The revised edition of "S.O.F. Recording," by Desmond Roe, is progressing well, and with luck should be complete early in the new year. It consists of a set of short papers, each dealing with one aspect of recording. Basic principles are explained, and a large number of illustrations and practical examples are given. Headings include:—Film Characteristics and Processing; Optical Systems, Light Valves and Galvos; Film Drive Mechanisms; Amplifiers and Noise-Reduction Units; Synchronising; Recorders and Sound-Cameras; Technical Appendix.

Then there are the two works already in circulation, "Tracks and their Faults," by Philip Jenkins, which is an authoritative and comprehensive survey of commercial sound-recording, with several "horrible examples" of actual film. This treatise is intended to set at rest many amateur minds worried by the question "is it in the film?" Finally, there is the recently released "Effective Presentation," by Philip Jenkins and Thomas Bradley, which is an unusually complete and authentic account of the ways and means of producing the utmost sense of realism and effectiveness from sub-standard sound-films. Screens, lighting, seating, lenses, speakers, and general projection methods are all discussed. Each of these "Notes" may be borrowed without charge by readers who provide a stamped label (or the stamps alone) for postage. A flat rate of 3d. per "Note" is required. Requests are taken in strict rotation, and there may be considerable delays at times, but you will not be forgotten. Normally, return of the Note is expected within one week of its receipt.

Cold Douche !

Converting a sub-standard projector is anything but a simple task. It is literally a series of problems, all of which must be

worked out by painstaking and often lengthy perseverance. The fact that it is possible to make a sound-film "talk" by means of a relatively simple assembly of oddments seems to have misled many wishful-thinking enthusiasts. Such a "hook-up" is not, by any stretch of the imagination, a "sound projector." Even if one is able to obtain the actual sound-head ready assembled, this is the least of the matter. (We are not now referring to the very complete outfits supplied by the makers for such machines as the Pathe S or the Bolex G, which were in fact sound-projectors sold in two parts.) Once you have the actual scanning device, there are at least four other important requirements:—

1. A constant-speed drive for the film, which is remarkably difficult to provide. It is not enough that the projector should run at constant speed, but the sprocket-wheel which draws the film through the sound-head must run dead true, and without transmitting any vibration or oscillation derived from gearing or the intermittent mechanism of the projector. Effective "damping out" of sprocket-flutter is also necessary.

2. Suitable feed for the exciter-lamp.

If the filament is of lower amperage than 4, then 50-cycle A.C. (household supply through transformer) is unsatisfactory. If lower than 2 it is quite useless, as the background hum would be very strong indeed. For 1 amp or $\frac{1}{2}$ amp exciters—no matter what the voltage—there are only three suitable feeds:— (a) Battery, (b) Rectified and smoothed D.C., (c) High-frequency A.C. (from valve oscillator). . . ("Bell-transformer" type of feed is shockingly common amongst the more optimistic newcomers, and is responsible for many "horrible noises") Rectified D.C. or high-frequency A.C. feeds can be relatively easily constructed by the amateur with some radio experience.

3. Alteration of several points in the projector to suit the exacting requirements of sound film, as contrasted with the relatively free and easy tolerances of silent film. In 9.5 the main alterations concern the width of "shoulders" in gates, rollers, guides and

sprocket-wheels. In all cases these should be narrowed to a maximum width of 0.5mm. (In many silent projectors they are wider than 1mm. Reference to the dimensions given in the June-August '43 issue will show that the free margin is very small indeed with 9.5.) Also, it will be necessary to fit a narrow mask in the picture-gate to shield the track from being projected. In 16mm. the alterations are more numerous. Instead of the common side-by-side twin claw intermittent, a tandem twin must be provided ("must" is the word). In the same way, the sprockets on the track side of the film must be removed, and the resultant areas carefully smoothed and polished. (More satisfactory is to remake the sprocket-wheels, particularly the one following the sound-head.) The shoulders of all guides, rollers, sprocket-wheels and cradles must be perfectly smooth, and preferably recessed opposite the actual track. (This work should only be attempted by a competent lathe-worker.) Finally, the gate is almost certain to require alteration, or even re-making to obviate any risk of abrading the sound-track.

4. A genuinely high-gain amplifier of

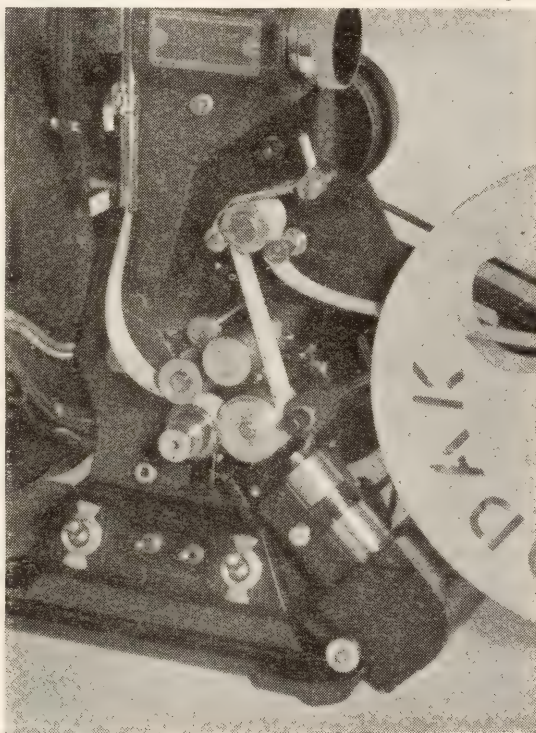


Fig. 1. Dual-gauge soundhead described in a new "T.I.D. Note."

really good quality, preferably designed for the work, and properly built with at least the first stage completely screened. A certain amount of compensation for high-note losses in recording is very desirable, and the tone-control should provide "top lift."

In addition to these four considerations, there are numerous minor pitfalls to be avoided. E.g., the use of photo-cells other than the gasfilled caesium type cannot be recommended for the inexperienced amateur. It is true that in skilled hands some of the other types can be extremely useful on account of certain characteristics, such as noiseless functioning, but they also demand compensating circuits, usually a greater degree of amplification, and in some cases a specialised optical system.

It is also important for the converter to consider just what he will require from his projector. If it is to be portable, and used under varying conditions, a sound-proof blimp is very desirable. This demands reasonably compact and regular construction, and may entail alterations and additions to the cooling system. If it is to be used solely in his own home then perhaps a more rambling construction is permissible, with several small units connected by cables.

It may be remarked that most of the work in a conversion is "uninteresting," in that the hard work is largely involved in such items as listed in 1 and 3 above. It is only if the amateur will face this squarely that he can possibly hope to produce anything remotely resembling a satisfactory sound-projector. "Making it talk," as already suggested, is relatively easy, but in practice it is every bit as important that it should "sing," and that it should not be a menace to the precious films run through it. (One high-up member of a firm producing sound-films, when shown details of some conversions made by amateurs—perhaps rather over-self-confident enthusiasts—was heard to remark:—"Great Heavens! We'll have to be a lot more particular about who borrows our films in future!"—only the language was a bit stronger than that.)

Those who have not had experience of conversion work may be a little surprised at the time it takes. Of the many conversions which we have seen or heard of, there are only a handful which we would call "first-class." These have all taken many months to build. A few represent even as much as two years' spare-time activity—and hard-working activity at that. While some of this might be avoided if parts could be purchased ready-made, it is doubtful whether it would amount to a considerable proportion of the total.

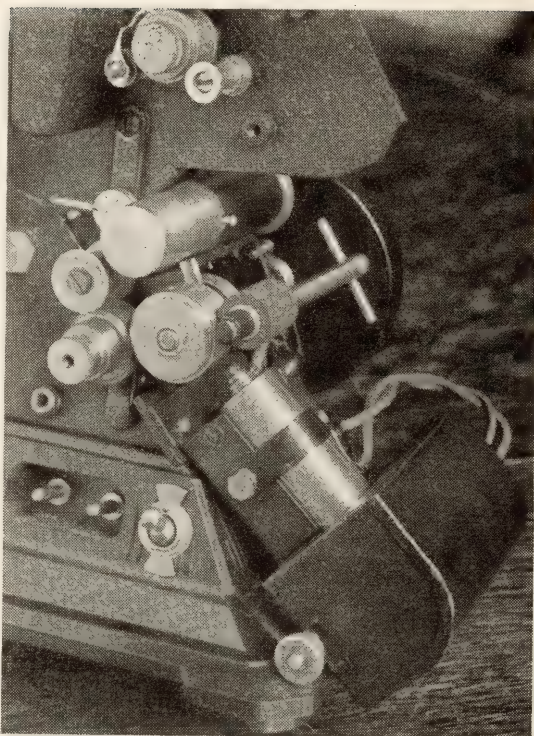


Fig. 2. Showing the twin-drum rotating scanner, with Perspex "beam-conductor" between the halves.

There is one relic of early talkies which for quite obvious, but most unfortunate, reasons the amateur converter is very apt to cling to. This is the stationary sound-gate, alias "fixed drum," alias "skid gate." It is possibly responsible for more dissatisfaction than any other single item. It ought to be enough to point out that fixed-gate scanning was enthusiastically dropped from all professional sound-film apparatus approximately ten years ago, and that it is now used only under extreme provocation (e.g., in "Fantasound," where the whole width of the film has to be scanned) and then only with the most exact and delicate compensation which high-precision engineering can provide. Quite apart from the excessive wear which fixed-gate produces, it is almost impossible for the amateur to obtain really satisfactory reproduction from it. (Satisfactory, that is, by direct comparison with a good rotating-drum scanner. "Quality" is a most deceptive thing to assess in the absolute. We all know the horrible sounds

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which some people tolerate from their radios—especially if they built them themselves!

By this time, some readers will be asking why such disheartening stuff should appear in these pages, which surely ought to contain only encouragement for the amateur sound-worker. Perhaps the purpose is negative in one sense, in that it may serve to deter the unsuspecting enthusiast from wasting both time and money on a project which is far beyond the limit which may be either of his own choosing or imposed on him. By all means let him experiment and improvise—that is the only way to make progress—but let him be under no illusion that there is an "easy way" to achieve a sound-projector. Energy, ability and enthusiasm are certainly equivalent to a good deal of hard cash in the process, and there are more than a few first-class machines which have been built for a very low cash outlay—but "easily," NO!

"It's the last 5% that counts"

This favourite saying of one technical genius is particularly appropriate to conversion work. (One sarcastic commentator suggests that here the figure should be 50%—but let that pass.) That "last 5%" is the bit that takes so much effort to secure. The more one improves any part of a sound-projector, the more obvious do the deficiencies of other parts become. The finer the scanning, the more evident is some small irregularity in the film drive. The more perfect the film drive, the more do deficiencies in the amplifier stand out. One must not take the line of least resistance. Do not follow blindly the professional practices of bygone days. Seize every opportunity to examine modern apparatus, of any gauge, and then try to see in these the numerous small compromises which have been tolerated because they mean a simpler manufacturing job—but which lose little bits of that "last 5%." If you emulate these designs uncritically, you are quite likely to end up with all the minuses and none of the pluses.

Step-by-step

And now, as part of this "newcomers' number" of T.I.D., here is a skeleton of the elements of sound-on-film reproduction, with emphasis on the items which our correspondence shows to be particularly troublesome.

The Exciter-lamp has a line-filament, parallel with the slit-image on the film. Its light must be absolutely steady and flickerless, or it will produce noise to interfere with the desired sounds. The lamp must be carefully aligned so that it presents an even illumination to the slit, and placed at the correct distance from the condenser so

that maximum intensity is produced. (Many lamps are too "fat" to be of use with sub-standard opticals.)

The Optical System throws a very fine beam of light on the track, accurately focussed, and accurately at right angles to the direction of film travel. The beam should be wide enough to cover the entire track, yet not so wide that it "spills" over the edges of the track. It must be equally bright over its entire width. (Incorrect lamp placing gives "patchy" lighting.)

The Film must be moved past the scanning-point at an absolutely steady speed, without tremor or waver, and must remain in the exact plane of focus of the optical at all times. It must not "weave" from side to side as it passes round the drum. (Inexact workmanship, or misalignment of the film-path are the usual troubles.)

The Scanning-Drum must run absolutely true, and present an unvarying impedance to the film. (Unbalanced flywheel or warped shaft may give "drag-spots.") If the drum is of the fixed type, it must be highly polished, and should be in contact with the film over the shortest possible distance. (An arc of 15-20 degrees at most.) (Avoid flat sound-gates at all costs—they only mean endless trouble.)

The Light-Beam, after it has passed through the track, may follow a straight path to the cell, or a complex trail through lenses and mirrors. But whatever the arrangement, it is essential that all light which passes through the track should reach the active surface of the cell. It is particularly important that there should be no "cut off" at either side of the beam. (We have seen heads in which the aperture in the cell-housing was too close to one end to allow the beam to fall on active surface of the cell.)

The Cell may be one of several types, but the caesium gasfilled is the most sensitive, and has a good high-note response. In this type there are two varieties of construction. One in which the cathode consists of a coating on the inner surface of the glass bulb (which is silvered), and with which one may consider that all light entering the "window" is "doing something." The other, with the cathode in the form of a plate supported inside the bulb, is more common, and it is important to ensure that the entire beam of light falls on this surface. The cathode is usually in the form of a semi-cylinder or "book," parallel with the axis of the bulb, and the beam should enter the side of the bulb so as to strike the concavity. With at least one "miniature" model on the market, the cathode consists of a small disc facing the end of the tube, and with this the beam must enter through the top of the bulb.

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Our Stocks of Scarce Sundries help many to carry on

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I Garrard Record Player in polished quality case with interior light. Cost £10 ... £9 9 0

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Only two available

We have no parts for conversions only as advertised.

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Projector DC motor, 200v. (large) ... £2 15 0

750 watt Transformer 110v. 200/250v. in, uncased ... £6 10 0

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Large stock of all sizes beaded, silver, matt-white. All new on rollers and stretchers—Write.

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29.5mm. Pathe Imp motor driven, in new condition list ... £7 0 0

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I 16mm. Victor III super American machine, 300w. or 400w. lamp in case. Originally £65 £45 0 0

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I Pathe H. f/1.9 Cinor special interchangeable lens, new, list ... £14 0 0

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16mm. SOUND AT HALF-PRICE. SEVERAL EXCELLENT D.I.N. full length interest and Documentary. 300ft. £3; 400ft. £4; 800ft. £8; 1,600ft. £10 to £12.

A few excerpts from well-known films, some titled. All in nearly new condition. 300ft. £2 10 0; 800ft. £6; 1,200ft. £10 on average.

All excerpts are S.M.P.E.

Few News reels at 50/-. S.M.P.E. 1937/38.

16mm. SILENT

A few good 400ft. 1 and 2 reels from £3 per reel

9.5mm. SILENT

Several New M. reels at ... £2 2 1

ALL NEW WAR SERIES AT CURRENT PRICES.

REGRET NO GENERAL LISTS AVAILABLE. STATE EXACTLY YOUR REQUIREMENTS

Note : Postage extra on all goods.—Stamped envelope for particulars please.

Approval is not offered owing to shortage of Apparatus, but true representation assured.

PROJECTORS WANTED FOR EXCHANGE OR CASH

(We have heard of attempts to use these in soundheads requiring the usual "axial" cathode, with complete, and apparently mystifying, failure.) Of the other types in use, the inexpensive selenium cell has a marked drop in response to the higher notes, and although this can be largely compensated for, the effective sensitivity is comparatively low. The other selenium cell—the "barrier layer" type—is peculiar in that it generates its own current, instead of acting as a variable resistance. It is very much smaller, the active surface being in the form of a small disc only a few millimetres across. The output is low, but almost "noiseless." With both selenium cells it is desirable that the entire active surface should be illuminated by the beam. With the caesium cell it is immaterial—within very wide limits—whether the illuminated area is large or small: it is the total quantity of light reaching the cathode which is significant—not the intensity. No stray light from any source should reach the cell.

The Screened Lead from cell to amplifier (unnecessary where the cell is built into the casing of the amplifier) should be short and of large diameter (up to $\frac{1}{4}$ in.). (Long and/or thin screened cable will give trouble on two counts—loss of the higher notes due to capacity, and microphony, evident as a ringing or roaring sound when the projector is running, or as a "bonk" when the cable is gently tapped.)

The First Stage of the amplifier is exceptionally liable to pick up "noises." It, like the cell, must be completely screened—contained in a metal case, non-magnetic for preference. (Persistent hum can often be traced to the use of steel chassis, which can conduct the magnetic field of mains components to other inductive items.) The high-tension supply to the cell and first stage can hardly be too well decoupled if stability and clear sound is the aim.

The Amplifier Proper should be provided with some means of giving a rising response to the higher notes. Even the best recordings on sub-standard will give rather "boomy" quality with a "straight" amplifier. The control should preferably be adjustable, especially if gramophone reproduction is also

required. (Pick-ups usually provide more than enough top.) The power of the amplifier should be on the generous side, and the overall gain should be equally liberal. (Three high-gain stages are usually ample, but an extra stage of gain can make all the difference in providing a margin for effective tone-control and for poor recordings.)

The Speaker and its transformer must be adequate for the power supplied to them. (About 5 watts is the *maximum* for an 8 in. cone, 10 for 10 in., 15 for a 12 in.) The speaker ought to have a flat response up to 6,000 cycles, but very few commercial models do. (Even a 4 in. speaker, of the type quite widely used as a "tweeter" was found on test to have a response beginning to fall off rapidly as low as 4,500 cycles. This would be no great disadvantage in radio work, or for gramophone reproduction, but with sub-standard talkies one cannot afford to lose any "top.") A genuine "tweeter" capable of handling the power, can make a very real improvement to the crispness and vitality of reproduction. (Further observations may be found in "Effective Presentation.")

Please Write!

Remember that the T.I.D. Board is always willing to give you all available information on any particular problem which may confront you. We do not hold ourselves up as experts, and are every bit as anxious to hear of your discoveries and experiments, and to pass them on to others, as to answer questions. There are limits to what can be conveyed by written word and diagram. We cannot, save in a few cases, provide complete layouts for sound-heads. We cannot undertake any constructional work for you. On occasions we may be able to test components, or even examine your apparatus and make suggestions, but these occasions are very limited, and usually dependent upon geography. But all other requests are welcome—if we can't help you, we'll try to put you in touch with somebody who can. Remember that the more information you give us, and the more specific your question, the more specific can be our reply. (The stamped envelope is useful, too!)

Society Activities

There was an attendance of 28 at the first club meeting of the Wanstead and Woodford Cine Club on November 6th, 1943. The inaugural programme, given a month earlier, was attended by the Mayor and Deputy Mayor, and included "Early Bird" (an A.C.W. "Ten Best" Winner, by Sydney Martin), and a talk by Hugh Baddeley of the Planet Film Society (producers of another "Ten Best" film, "Refuge").

Meetings are held fortnightly on Saturday and Sunday afternoons alternately, at Knighton Hall, Woodford Wells, from 3.30 to 6 p.m. Details of membership can be obtained from the Hon. Sec., Mr. Martin, 134, Malford Grove, Snaresbrook, Essex.

United Film Productions (Hon. Sec.: J. Searle-Shirley, 25a, Cromford Road, East Putney, S.W.18) continue to run a mobile cinema unit giving free shows to the Services and Charities. Cost of hire of library films is covered by dances and other social functions. Two short instructional films have recently been produced.

Over £140 has been raised for charities through film shows given by Mr. H. C. Ellis of 13, Ravenslea Road, London, S.W.12, and a group of friends. The cinema is built in one of the cellars at the above address and seats 28 people. Silent 9.5mm. films are screened, with gramophone accompaniment. The cinema was opened by the Mayor of Battersea.

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16mm. Sound S.M.P.E., including Feature ... All in for **£10**

9.5mm. " " " " " " " " " " **£5**

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Offer the following selection with their best Xmas wishes to all.

SOUND-CONVERSION SUPPLIES

Blueprint designs Paillard "G," Bolex "DA," Specto, give useful ideas for others, 2/9 each; Optical systems £5/5; Sets lenses to make your own as Sept. A.C.W. article 30/-; Exciter lamps, 10v, 75w, 10/-; 8v, 32w 7/6; Exciter transformers 200/250v. in 2, 4, 6, 8, 10, 12v. 8 amps out 48/6 (The 10v. lamp with transformer gives better light on Pathe "H" and solves lamp shortage!); Condenser lens 2 1/2" dia. 10/- pair, 3" dia 4/- pair; 3" dia. concave mirrors in mount 7/6; Projector lens f/1.9 in mount 8/6; Photocells Osram CMG22 £5, small yankee 2 1/2" x 3/4" dia. 55/-; 2-valve Preamplifier with valves, couples to radio, £4/4; Preamplifier drilled chassis 8 1/2" x 2 1/2" 3/6; Valves Osram KT63, KTZ63, KT61 12/10d; H63 9/2; DH63 11/7; U50/5Z4G, Z14, UUS 11/-; new clearance AC/L 5/-, post 6d each. Reversing Prisms DIN/SMPE £4; Mains transformers in 200/250, out 300-0-300v. 60ma, 6.3v., 5v. 36/-; Exchange service 9.5mm. sound films 1 to 6 reels at 7/6 per reel.

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Wilson 4-valve A.C. Radio kit assembled, tested £12; Triplico 9.5mm. Projector £16; Xcel 16mm. projector, trans. £15; Coronet 9.5mm. Hand-drive, less lamp £4; Meyer Trioplan 8mm. camera-lens wide-angle 15mm. f/2.8 listed £8/4, snip £5; Sound films 17.5mm. £3 reel 9.5mm. £4 reel, 16mm. £4 reel; Bead box screens 36" x 27" 78/6d; 40" x 30" 96/6d; 46" x 35" 115/-; 60" x 45" 154/-; 48 other types, sizes, list S.A.E.

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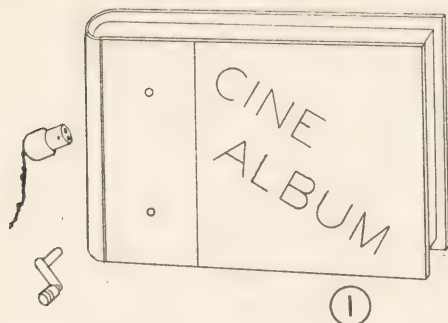
"DO IT YOURSELF!"

practical ideas for the handyman

A CINE ALBUM

In each issue our contributor supplies worth-while ideas: things to make and things to do. Suggestions for gadgets are welcomed.

By G. A. GAULD, B.Sc.



(1)

ON this occasion, I shall again depart from my usual practice by describing an idea. Although suggestions for details are made, the reader must bear in mind that some of these have not been tried out in practice, as neither the writer nor the reader who sent the idea in have been able to make up a finished model.

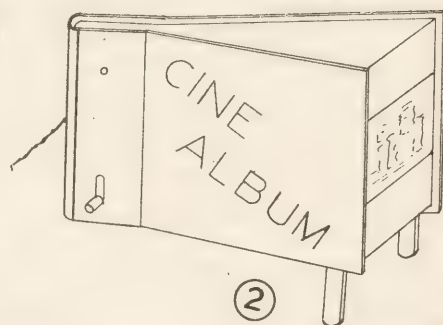
I am doing this because the idea came from a reader on active service and, for that reason, may appeal to others who find themselves in like circumstances. Had I waited until a test model could be made and so eliminated the snags, it might have been too late for the idea to have any value. There are my apologies, so let us get down to the description and let readers who are interested work out the details for themselves according to the materials available.

The idea comes from F/O. Sproxtton, "Somewhere in England." Figs. 1, 2 and 3 have been built up from his sketches, and here is what he says:—

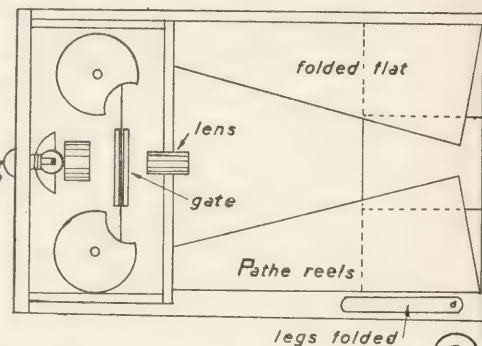
"Please find enclosed some rough sketches of an idea of mine which, though unlikely to be original, may be an original presentation.

"I began thinking some time ago that the amateur cine merchant has no equivalent of the family album. I know he can make stills, but why go to all that trouble, why not project selected pictures on a small quarter plate size ground glass screen and view from the reverse side? With this end in mind, I built up the idea roughly as shown (Figs. 1, 2 and 3). It surpassed my expectations. The illumination was inadequate, but that difficulty could be got over.

"The advantages I see are these:—



(2)



(3)

(1) In a gadget the same size and shape as an ordinary album you can have stored upwards of 1,000 shots (small Pathe reel), and it can be taken to distant friends. There is no need to carry an enormous projector.

(2) Using the cine camera for single shots or groups of two or three, the film would last an incredible time."

And I would add that it is a handy way for the man in the forces to carry around in

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A FINE SCREEN AT A LOW PRICE
Ideal for the Cine enthusiast of modest means. Extremely simple to erect and is then rigid and taut. Rolls up into a very small space. In popular sizes, Crystal Glass Beaded or Silver. From 17/6. Send 2½d. stamp for particulars to the manufacturers:

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Strong Wooden Cases for 200B. with compartment for resistance, first quality workmanship and finish... each 55/-

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Roller Screen Covers made of very stout green watertight canvas, bolster shape, metal eyeletted

For 40" Screens	...	10/-
" 48"	...	12/6
" 5ft.	...	14/6
" 6ft.	...	17/-
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For 300ft. 9.5 or 400ft. 16mm. 1/2 ea., 12/- per doz.
For 900ft. 9.5 1/9 each, 18/- per doz.

Lamps: In stock for most Projectors:—

110v.500w.	110v.400w.	110v.300w.
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Pathe 200B, etc. State requirements.

Sundries:

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Cine Pan Tripod case with Zip fastener

and bag handle ... 37/6

Long Focus Lens for 200B or 200B

Plus 76mm. Superlite ... £7 10 0

Last few:

Miniature Bi-convex Lenses, with iris,

1½" focus, f/1.9 ... 7/6 each

Send postcard for Library Terms and Screen List.

Condenser Lenses

3½", 4" and 4½" Bi-Convex optically worked. Write

for details.

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We offer an extensive library of features, documentaries, comedies, coloured cartoons, etc., supplemented with **MONTHLY RELEASES**. You may pay cash with order or an account will be opened upon payment of deposit which is returnable.

BLOCK BOOKING. 100 reels for use one night or week-end for £25. Each programme delivered to your specified date. List of titles required may be submitted, or selection may be left to the librarian.

Write for conditions of hire, order forms, etc., and state make, model and serial number of your projector. If film catalogue required enclose 9d. plus 3d. postage.

16mm. SILENT FILM LIBRARY. Complete catalogue as above. (The 16mm. film catalogue contains synopsis of sound and silent films.)

9.5mm. SOUND and SILENT LIBRARY. Every film released to date is in the library including latest War Films. Catalogue 9d.

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"A DAY AT THE SOVIET FRONT" (1) £4 12 4.

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9.5mm. SILENT. "LIBERATION OF STALINGRAD" (1) £3 7 4. "EL ALAMEIN TO TUNIS"

3 reels at £3 7 4 per reel. (Sold separately.)

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Tunis," "Corvettes escort Convoy," "Convoy

to Russia," "Defence of Sebastopol," "Drama

of the Sea," "8th. Army," "8th. Army Advance

in Libya," "8th. Army move to Benghazi,"

"Fleet Air Arm," "Flying Fortresses," "King

and Queen with Canadians," "King with Home

Fleet," "Libya Battle-Final" etc., etc. All these

complete G.B. News reels. Title indicates main

subject. New titles available monthly.

Note: Over 1,000 reels of 9.5mm. sound and

silent films for sale. Used silent "SB" films at

£2 10 0. Sound £3 15 0. Big allowance for films

in part exchange—but must be in good condition.

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1" f/1.5 and 3" f/4.5 telephoto. Leather carrying

case £91. Absolutely perfect condition. H8

wanted in part exchange if possible. Large stock

of reels, cans, projector-lamps, belts, titling

letters, etc., etc. No lists, please state exact

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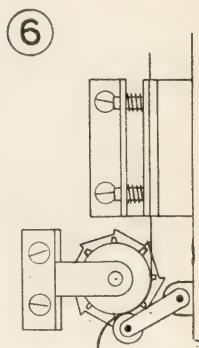
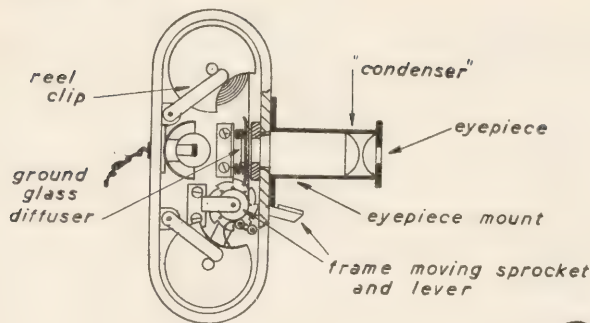
WINWICK ROAD, WARRINGTON

Telephone: 245

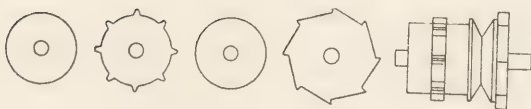
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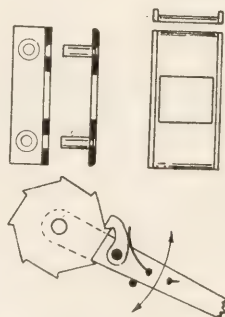
Please enclose stamp when writing for literature or making enquiries.



4



5



7

small bulk a very comprehensive selection of his family "snaps."

Now I do see a few snags, the main one being that the "album" as illustrated is not far short of being a complete projector without the advantages of showing movies. The optical system in particular is "full scale" and, to my way of thinking, unnecessarily ambitious for the limited use to which the "album" can be put. Let us look into this angle first.

If the album is to be truly portable, illumination will have to be supplied from a dry battery, presumably a common 3-cell torch battery. With a good make of bulb, quite a high degree of illumination is available, but I think F/O. Sproxtton would do better to be content with a picture half the size suggested. It would be quite big enough for personal viewing. Now by using a good reflector, either "borrowed" from a torch, or made up, perhaps, from an old motor-car sidelight, and arranging the bulb so as to obtain a convergent beam, I think the condenser could be eliminated without much sacrifice in the illumination. If the album is to be used in a normally lighted room, the ground glass screen would have to be provided with a hood. It could be incorporated in the "collapsible" arrangements, but a screen as shown in the sketch would be quite satisfactory if the room lights were turned off while viewing. In fact, with the limited illuminating power available, this

would be the better way. There remains the lens.

As the image is to be projected, a lens of some sort is essential, but it need not necessarily be a particularly expensive one. Pathe "Home Movie" lenses used to be available at some of the dealer's shops for a few shillings, and a visit to such shops might still produce a relatively cheap lens which would generally be unsaleable, not being suitable for a high class projector. If such a lens cannot be obtained, then the camera lens can be borrowed for the purpose, as it is unlikely to be in use at the present time.

There is another alternative as shown in Fig. 4. The projection idea has been dispensed with and an eyepiece fitted for direct viewing. In this case, a ground glass or tissue "diffuser" will have to be fitted on the lamp side of the gate to obtain even illumination over the picture. It should not be very difficult to find some small magnifying glasses of small diameter for a shilling or two. Two of these can be used together, and a magnification of the small frame amounting to six or seven diameters obtained with little distortion. If magnifying glasses cannot be

FILMS & TALKIES

HAVING purchased the 17.5mm. Talkie Library from Pathescope, Ltd., we have the largest selection ever assembled of 17.5mm. Talkie Films of every possible description ready for immediate hire.

Sound Projector for use with above 17.5mm. films. Complete in every detail with speaker, reels and trial film. Personal callers' opportunity.

SPECIAL
A big collection of Sound and Silent 8 and 16mm.
including COLOUR Cartoons now arriving from U.S.A.

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Large selections of 16mm. silent subjects now available. At present this service is limited to hirers who will fetch and carry.

Bargains in Sound and Silent

9.5 and 16mm. films, comedy, dramas, travel and interest. A few good silent projectors. Plenty of large Reels, variety of bargains in beaded screen panels. While we regret no lists of the above offerings are available, your inspection is invited.

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Established over 25 years in Filmland, dealing exclusively with Motion Picture Equipment and Films.

POST-WAR PLANNING

We are planning ahead for post-war prosperity and to ensure that you receive the earliest possible news of Specto peace-time products, will you allow us to record your probable requirements NOW.

The Specto range of Home Cine Projectors and Cameras will assuredly possess features and refinements that will give them a commanding position in the post-war field. Full details will be sent you immediately they can be released. May we have the pleasure of adding your name to our Lists ?

SPECTO LTD.

W I N D S O R

obtained, the condenser from the family projector, or a small condenser from a dealer may be used instead. Some experimenting will be necessary to determine the position in which to place it in relation to the "gate" with the eye placed as closely as possible to the front glass. In this particular version, the illuminant could be dispensed with altogether, and a "window" in the rear of the gadget provided. It could then be held up to a light and the picture viewed through the eyepiece in this way. The results would, however, be less satisfactory, I think, than those obtained from the projector type first considered.

There should be no particular difficulty in making up the body from wood and strong cardboard, and the "gate" can be made up in any one of a number of ways. One suggested method is shown in Fig. 7, using brass strip and a spot of solder. The pressure pad is floating and held in place against the film by two tiny springs made from thin wire, coiled round the locating pegs. The assembly is shown in Fig. 6.

One point I have left to the last because Mr. Sproston has overlooked it in his design. For the purpose of moving the film through the gate he has shown a small handle which is used to rotate the lower take-up reel. Now this might work fairly well when the reel is more or less empty, but as the effective diameter of the core increases with the winding on of the film, accurate control will become progressively more difficult. When the reel is nearly full, it will be almost impossible to draw the desired frame into position in the gate, and for this reason I think it would be advisable to fit some form of step by step movement after the style of a projector intermittent.

The obvious way to operate such a movement is by a spring loaded lever, situated in a convenient position at the side of the casing. By depressing the lever, one frame would be drawn through the gate, and on release the spring would return the lever to the starting position, ready for the next picture. In the case of 16 mm. and 8 mm. film, the lever could be made to operate a "ratchet" form of claw. That is to say, by shaping the head of the claw in a suitable manner, it could be made to "ride" over the film between sprocket holes on the upward, return stroke and drop into place in the upper sprocket hole, so as to draw down the film one frame on the downward stroke. Such a movement would not, of course, be applicable to 9.5 mm. film. As I think some provision should be made for rotating the take-up reel automatically, the ratchet driven sprocket shown in Figs. 6 and 7 is suggested. With the addition of a small pulley on the

sprocket shaft, a belt drive can be given to a similar pulley on the take-up spindle, the required differential drive being obtained by the simple, if crude, method of allowing the belt to slip.

It is possible that a sprocket may be obtained from a dealer but unlikely at the present time. One will have to be made. This is not so formidable a proposition as one might at first suppose, because in this case we are not concerned with a precision movement; we are not attempting to make a projector intermittent. The method of making a built up sprocket for 9.5 mm. film is shown in Fig. 5, and a similar procedure may be followed for the other two film standards.

If an eight tooth sprocket is chosen, the diameter of the plain discs will be approximately $\frac{3}{8}$ " for 16 mm. and 9.5 mm., and $\frac{3}{8}$ " diameter for 8 mm. Consequently, they may be cut off a length of round brass rod. Other materials, such as wood, ebonite, or even wound up adhesive paper will serve, but the assembly will be more troublesome. The toothed disc is cut out of a piece of brass sheet $\frac{1}{16}$ " or so thick. Make a centre "pip" with a punch and use it both to centre the drill accurately, when drilling the centre hole, and also as a centre for one leg of a pair of dividers to scribe out two circles, one equal to the plain discs and another somewhat larger, to include the tips of the teeth. The eight divisions are then marked out, and by careful use of hacksaw and file a perfectly satisfactory job may be accomplished. The ratchet disc is made in a similar way.

When all the parts are prepared, including the pulley and a length of "Meccano" rod for axle, tin all surfaces in contact with soft solder and sweat the whole assembly together over a gas ring to produce the result shown to the right of Fig. 5. A suitable form of bracket mounting, together with a spring loaded contact roller will be required. These are indicated in Fig. 6, and need no description. The lever, complete with ratchet pawl is shown in Fig. 7. The lever may be brought straight out or cranked, so as to come out to the side of the casing and work through a slotted hole. Suitable return springs and a spring for the ratchet can be made out of steel piano wire. A stop should be fitted to control the lever in the depressed position and should be arranged to bring one frame wholly into the gate.

There is no point in going into further details. Materials available will differ widely, and most readers of these pages will be fully capable of adapting their individual designs to suit them.

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SHORTLY before the war a new development—in film strip recording—was taking place which bids fair to have tremendous repercussions on the future of sub-standard sound film projection.

The advantage of the film strip over the disc, is that it moves past the light scanning point at a constant speed from beginning to end, and if the mechanism is properly designed it need not at any point of the actual sound track make rubbing contact with any surface of the reproducing machine. The proper rendering of the higher frequencies is dependent upon correct photographic methods and the fineness of the grain of the photographic emulsion, and great steps have been made in this direction in recent years, so that the quality of sound film recording is to-day of higher standard than can be attained with the best disc methods.

In the case of normal material, the image of the track is coated in a gelatine support coated on the surface of the film base proper. Rubbing of one layer of film against another, when it is wound upon a spool for storage, and handling with the fingers can both be causes of damage, but the danger of damage is infinitely less than with disc. Oil and other agents can degrade the quality of the film.

Playing time is only limited by the size of the roll which it is convenient to wind up into a roll, length can be joined to length, and if any part of the track is damaged it can be repaired by splicing in a new section which can be printed from the master record. 400 feet of 16mm. cine film, wound on a spool only 7 inches in diameter by $\frac{3}{4}$ " wide, will run for over 11 minutes, and it must be borne in mind that such a spool carries both picture and sound. Of the total film width of 16mm. only 1.65mm. is taken up by the sound track, so that a number of tracks could conceivably be recorded side by side on the strip, if it were devoted to sound reproduction only.

There is in existence a system, the Tanar Link System, which permits a sound film to be run concurrently with a sound track recorded separately on another length of 16mm. film. That is a step forward, permitting sound to be allied to existing silent pictures, and the process will have even wider application by reason of the fact that successful methods have been worked out for recording at the silent picture speed of

16 pictures per second. Nevertheless, the system is to some degree wasteful, inasmuch as it uses the whole width of 16mm. film to carry a single sound track on only a small portion of it.

Recently we have come in contact with another system, which has already been exploited in certain directions to a considerable extent, but which is temporarily in abeyance through wartime conditions. By this, the Ozaphane method, sound track is carried on—or rather in—a strip of Cellophane film, a method which has undeniable advantages.

First of all, Cellophane strip of the type used, although very tough and resistant to damage, has a thickness of only .002", as compared with the thickness of .006" of 16mm. film. That means that three times the number of layers can be wound into a coil of a given diameter.

Furthermore, the Ozaphane Company has perfected a method of printing two tracks alongside on a strip only 4mm. wide, so that, in effect, if we envisage the film passing a sound scanning slit at the same speed as 16mm. film, it will still be possible to carry in a spool only the same size as 400 feet of 16mm. film, and one quarter the thickness, sufficient track to play as long as six 400 picture lengths. Alternatively, it would be possible to devise a scheme by which 400 feet of 16mm. film could be accompanied by a sound track Ozaphane film only a few millimetres in width and a very few inches in diameter.

For purely sound reproducing purposes the company had already evolved and marketed simple machines which enable the owner to listen to a full hour's programme without rethreading or reloading. In this system the strip containing the two tracks passes over a feed system, over a sound gate and on to a take-up film, one half being scanned. At the end of its run the film is reversed, the scanning beam switched on to the other track, and with no perceptible pause the film fed back to its starting point as the second track is played.

Most outstanding feature of all is that the sound track is not on the film, but in it. By means of Azo dyes the record is imprinted deep in the body of the cellophane base, there is no emulsion coating on the surface, and the image is virtually immune to the effects of surface scratching. The film is virtually indestructible in this respect, and the high quality of the sound record remains unimpaired. If the film is accidentally broken it is readily rejoined.

As has already been indicated this interesting development remains temporarily in abeyance during the war, but its future

(Continued on page 34)

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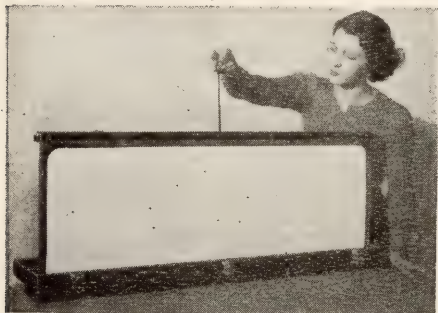
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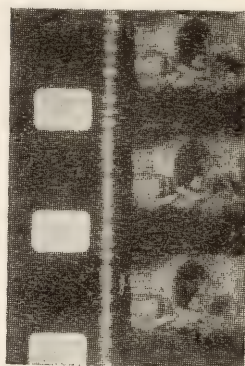
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Letter File

8mm. SOUND-ON-FILM

Sir,—As one who uses 8mm. here in the United States I have always read with envy in your excellent magazine, the advantages that 9.5mm. users have in England because sound is available to them.

At long last sound is now available to 8mm. projectionists. Louis Borchert here in this country has perfected 8mm. sound on film, and his invention was described in "Home Movies" magazine, July issue. He recently sent me some 8mm. sound film strips and I was particularly pleased to discover that the frames are of normal proportions—not square-shaped. He writes that he has just sold his invention to a leading manufacturer of cameras here and that sound on 8mm. will be available to the public before long.

I feel that this will probably revolutionize the home movie industry. May I predict that in the future 16mm. will be employed only for semi-professional use and that 9.5mm. will vanish because 8mm. is now the all-around home movie film—silent and sound with no square frame, as in the case with 9.5mm. sound.

340, WEST 86 ST.,
NEW YORK CITY.

ARTHUR FARRER.

TELEVISION A COMING COMPETITOR?

I have been a regular reader of A.C.W. since the very first issue, and have all copies carefully preserved. Needless to say, they are in constant use for reference purposes. I really don't know what I should do at times without them. I do sincerely hope you will be able to carry on. After the war I shall look forward to a monthly issue in grand style. In fact, I think you could make it a weekly issue.

That is looking far ahead. Who knows what the future holds? One thing is very certain, and that is that television is going to be a very serious competitor to the home movie market. Personal film making will, of course, continue. It is home talks that will "come up against it," unless some very efficient home recording S.O.F. outfits become available. It would be interesting to have other readers' views on this subject.

BEXLEYHEATH, KENT.

F. W. HOLMES.

BANISH THE BORDERS

Sir,—I am obliged to Mr. Gaydon of Basingstoke for bringing to my notice a topic which may baffle some readers employing a supplementary lens to increase the magnification of a projector objective on the lines indicated in my "Do It Yourself" article which appeared in the Summer number of A.C.W.

The point is that a convex supplementary lens will not necessarily produce an enlarged screen image. It depends upon the type of objective in use and several other factors, and in certain cases, the desired result will be attained by the use of a concave supplementary. Mr. Gaydon has verified this

(Continued on page 32)

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MID-CHES.

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experimentally and obtained an increased picture on a Gaumont machine using a convex supplementary, whereas in the case of a Pathe Home Movie, a concave supplementary was required.

There is not space in a letter to go into the whole problem, which is somewhat complex. I would suggest to readers that they obtain a convex spectacle lens and also a concave one, and try them out. It will then be possible to select the right type of lens of the required focal length to obtain the desired increase in magnification. This method will save all the worry about the theory of the problem.

My thanks are due to Mr. Gaydon for the trouble he has taken in explaining and verifying his results, and I hope that this note will clear up any difficulties which readers may have encountered in their own experiments.

G. A. GAULD.

STEREOSCOPIC PROJECTED PICTURES

Sir,—Had I not boasted I would solve the problem I feel sure I could not have concentrated on the job for so long and survived the many disappointments the elusory subject produced.

I tried louveres, grids of every type, scanning discs and so on, only to find the real solution was comparatively simple; stereoscopic movies can be within reach of all amateur pockets after the war.

This is the solution:—

1. I photograph on to a negative or film frame left and right eye pairs of pictures through the standard lens combination of a camera. I use a known arrangement of 4 mirrors clamped on to the front of the camera for this purpose. The stage embraced by each picture is about half that embraced by the camera in normal condition. This is unavoidable with standard films and lenses. Other means for photographing stereoscopic pairs of pictures may be used if desired.

2. I employ 4 mirrors in front of the projector arranged to separate the left and right eye projected pictures by an appreciable distance, as far as the screen will allow. This is done to reduce the possibility of overlapping when viewing, i.e., to ensure each eye sees only its appropriate picture.

3. I view through small stereoscopes, preferably worn spectacle fashion. These employ mirrors instead of prisms or wedge-shaped lenses which would destroy colour. The stereoscopes, which embody provision to control or restrict the angle of vision of each eye, are adjustable to suit the distance apart of the projected pictures and the viewer's position in the hall.

The resulting stereoscopic effect is perfect, as I shall be happy to prove by demonstration.

BRAMHOPE, NR. LEEDS, R. D. SPINNEY, M.I. Mech.E.
While we congratulate our correspondent on his work and agree with him that his method gives perfect stereoscopy (it has all the elements of success) we must point out that we have seen the thing done in this way before. Several experimenters have, at varying times, arrived at the same result. One applauds his perseverance, but much of it would have been rendered unnecessary had he first read the relevant literature in the form of existing patents.

To deal with his points seriatim:—

1. The mirror arrangement described is similar to the "Stereocap" described in the B.J. Another known arrangement, used in colour photography, is to rotate the two images through 90 degrees, so that the vertical axis of the subject is pointing across the width of the film in the two picture records which lie one above the other, and are re-erected on projection, by suitable prisms in each case. This gives a more normal shape of projected picture.

2. The projection of two separated pictures limits the size and distance of projection to a remarkable extent. The better solution has been with anaglyphic projection (see below) in which two images may be overlapped, but precludes the possibility of colour. It is possible that overlapped polarised pictures might solve this problem. (Also see below.)

3. This mirror method of stereo viewing is known, and is, in fact, used by Ilford Ltd. in a modified form for the stereoscope viewing of pairs of 10" x 8" X-ray photographs.

In addition to the above we have seen two projectors, running side by side, projecting synchronised pairs of pictures. In this case the shots had been taken by twin cameras, and the projected beams were polarised by means of polaroid filters. The planes of polarisation of the two images were placed at 90 degrees to each other and the images projected on to a metallic surfaced screen (a "silver" screen). Each observer was equipped with a pair of spectacles with polaroid "glasses" enabling each eye to see only one of the images because the polarisation of its eye-glass matched that of the particular picture. This scheme could easily be adapted to Mr. Spinney's method.

There is also the anaglyphic method, in which one picture is printed in green, and the other picture in the complementary red colour. The observers are equipped with spectacles, one eye piece red and the other green, the colours being truly complementary to the colours of the projected image so that, for example, the red image seen through the green eyepiece will be observed as a monochrome image in terms of grey and black.

All the foregoing, including our correspondent's method, suffer from the disadvantage that some form of eye-glasses must be used. Anaglyphs have been issued commercially and shown from time to time in special cinemas, but sooner or later either the public or the management has objected to the glasses. In any case, the public have always taken the attitude that stereoscopy is a "once is enough" novelty, and will always do so until they can walk into a cinema and see stereoscopy without special gadgets as far as they are concerned, and without any abnormal activity on their part.

In the case of the amateur, however, there may be a possible market for a simple attachment for the camera and for the projector and the sale either of glasses or (provided they are simple to use) Mr. Spinney's viewers.

In the 35mm. field, stereo experiments are now concerned chiefly with the screen end and include masses of glass rods, masses of wires, a multi-layer cellulose acetate screen of internal toothed form, a domed screen surface and many other devices. The ideal solution still remains unfound.

M.E. ENTHUSIAST

Sir,—Your magazine is coming through quite well, and I am looking forward more than ever to getting back to England to get cracking on converting my 200B to sound. The articles "Tracking It Down," are, in my opinion, the best thing in the magazine.

When sound was first printed on to 9.5mm. film, my friends and I were always experimenting on my 200B in the way of converting to sound, but now that your journal has more or less brought talkies for all, we look forward to returning to our hobby and getting even more excitement and enjoyment from it.

Unfortunately, I am unable to carry on cine work over here, but A.C.W. is always looked forward to, so carry on the good work!

Pte. H. MOORE, R.A.M.C.

DOCUMENTARY FILMS CATALOGUE

The British Film Institute (4, Great Russell Street, London, W.C.1), has recently published "A Select List of Documentary Films" suitable for use with discussion groups on international, social and political subjects. Titles are grouped under such headings as, "Communications," "Public Health," "Education and Youth Organisations," "Housing and Town Planning," "Local Government, Citizenship," "General Industry," "British Empire," and "The Post War World." Twenty-eight sources of supply are given, the chief being the Central Film Library.

From nearly half of them the films are obtainable for the cost of return carriage only. The films listed (there is a very brief description of each) are mostly 16mm. and 35mm. sound. The catalogue costs 1/6.

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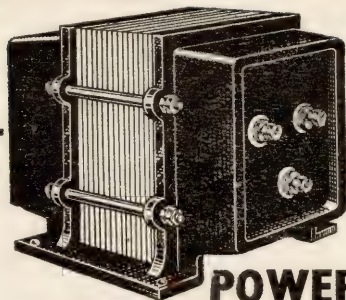
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CHAMPAGNE

(Continued from page 13)

he produces his cablegram in explanation: **BETTY ON BOARD YOUR BOAT TRYING TO ELOPE PREVENT MARRIAGE ALL COSTS ELOPE WITH HER YOURSELF IF NECESSARY CAN TRUST HER TO YOU—MARK.** All laugh. Jean bursts out from the bathroom just as Cosmo has a platonic arm around Betty, so makes a dive at his throat: but is pulled off by Daddy and a champagne-bearing steward, and Betty explains . . . **THE END.**

The dramatic, artistic, narrative and photographic debility that descends to wreck the last quarter of the available version is just as useful a lesson in Cinema as many of the excellencies of the earlier parts of the film. A logical climax, even in Hitchcock's attenuated later style (cf. *Shadow of a Doubt*), must exist in the conclusion of a narrative; and if there is any patchiness in technical quality, the best should come at the end. This should always be checked before putting a scenario into production. One can quote numerous cases of a brilliant climax saving a banal film: *San Francisco* is a classic instance, Gable, Tracy, MacDonald did what they could with the first seven reels, then the earthquake saved the picture.

It is pleasant to look back at *Champagne* and learn from the good and the bad in it; and even pleasanter to reflect that its grandly individualistic and competent director is still at work, with an even surer touch.

FILM STRIP RECORDING

(Continued from page 28)

progress merits the fullest attention of all those who are interested in the future progress of sound reproduction. Already, too, the process has been employed in connection with the preparation of photographic reproductions of documents for storage in micro form, and for film-strip projection, while experimenters are already turning their attention to the possibilities of this new material and technique for cinematograph projection.

Some very definite problems remain to be solved in this field, but a successful solution of these would in their turn have beneficial repercussions on certain questions of price and bulk which to-day stand in the way of the freer development of the use of sub-standard cinematograph films.

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